

DAILY MAGAZINE PAGES FOR EVERYBODY

THE BEST
Photoplay Department in
WASHINGTONHow Exhibitors May
Pass Upon Film
Before They
Rent It.

A way has been found for the exhibitors of Washington to regulate the film that is given them—to select their programs if they care to take advantage of it. This way would be of great value to the manufacturers, although at first it might appear to work a hardship on them, and it would eliminate the complaint that is made against the exchange men. This can be done if the exhibitors are really earnest in their desire to present the best sort of film and to eliminate all complaint. The idea is to have the Washington branch of the national exhibitors' organization or the Washington Screen Club, establish headquarters in the downtown district and install a projecting machine and a projecting room, where every film can be shown if there is the slightest doubt about it.

This program, if carried out, would make it possible for exhibitors to see the film before they rent it. Within the past week one big theater in Washington canceled its rental of a film because, after the manager of the theater saw it produced elsewhere, he declined to permit it being shown in his theater. It is very likely that the manager of the theater will be required to pay for this film. He expects to do so. And the price he will pay would be more than pay for the upkeep of a projection room several days. There have been several other cases of the same sort within the past three or four months. Managers of theaters who are careful as to what they show will not have certain classes of film, but, owing to the fact that many of them leave it entirely to the exchange men, a practice we think entirely wrong and unbusiness-like, it is impossible for them to know exactly what will be shown.

The establishment of an exhibition room would relieve the exchange men of the responsibility of the films upon them by managers of theaters who continually shift the responsibility for poor film to them. Some of the complaint that has been made is deserved. The exchanges have a very curious system. For instance, the exchange of one big film corporation, one of the biggest in the country, charges a set price for its service to small houses. This is a first show service, please understand, but a service that is likely to be fifty days old. A charge of \$50 per week is made for the service.

We do not state this is the actual charge, but these figures are used simply for illustration. Another exchange in the city, having apparently no connection with the big film company, announces that it will give the same service with exactly the same pictures for \$15 per week. An exhibitor to whom this proposition was made was astonished. He did not believe it was possible that such a thing could be done. He found on investigation that something of the same sort had happened in the city of New York. Several theaters had contracted for the first show service at a big price, the second exchange came out with a much reduced price so that while the theaters that had contracted for the first show service were paying a high rate, the outsiders got the film cheaper, had to sign no contract for the film, and they were free to show it at exactly the same time the contractors showed it.

It is also common for the exchange people to not send the programs that are contracted for—that more pictures are sent than were advertised are frequently missing from the lots sent out from the exchange. The exhibitor is forced to show the films at a reduced price, or he cannot afford to do this. Exchange men say that they are lax in their programs only when the films are not returned promptly by the exhibitors who have used them. This complaint is general throughout the country, and has a very solid foundation. There are many exhibitors who fail to remember that there is another man waiting for the film they have used, and they fail to send it back as quickly as they should do.

But, of course, this does not explain how two exchanges can handle the same film and charge entirely different prices for it. This is only one of the many troubles of the exhibitor, and it is rather keenly felt just now because for the first time in its history the moving picture business is feeling the effects of public opinion. Up to the present year people have taken pictures that were given them without question. Now they feel that they know the actors and actresses fairly well, and they are beginning to demand the exhibition of certain plays with certain people.

All this understood there seems to be a very pressing need for the exhibitors to establish a regulation of the films through the setting up of a projection room in their own headquarters, and compelling the exchanges to exhibit films on demand, or of course it might be argued that the big film companies would resent such action, and they would refuse to comply. There are hundreds of film companies doing business in this country, and abroad, and it would be no hardship to all every big theater in this city with pictures every day without showing a single one of the films of the big concerns. If the exhibitors were firm enough and their organization properly organized the big concerns would soon be brought to time. They exist for the purpose of selling film or renting it. And when they find they cannot rent it on their own terms they will rent it on what terms they can.

All the exhibitors need is a little nerve and backbone. The expense of maintaining the projection room would be more than compensated for by the extra patronage that would come to a theater with programs guaranteed by the seal of the exhibitor. More than that—the establishment of such a room and the appointment of a committee of exhibitors to pass upon doubtful film would eliminate the cry for Federal and municipal regulation. The suggestion is not a dream in any sense of the word. It has been carried out in several localities, and has been found to work to the advantage of all concerned—the exchange man, the exhibitor, and finally to the public that pays the freight.

PHOTOPLAYS AND
PHOTOPLAYERS

By GARDNER MACK.



HOW FLORENCE ESCAPES.
Scene From the Fourth Installment of "The Million Dollar Mystery," at Central Park Tomorrow.

Picnicus Multifarious,
and---The Chigger

Violations of the eight-hour law and the laws of nature are common in our fair city. Seldom is there a season when the dread germ that sends city people to the country and country people to the city fails to get in its deadly work and wreck the dispositions of hundreds of the best and brightest of the country's citizens. What causes this? Gardner Mack has pursued his study of bacteria to the point where he has uncovered the picnicus multifarious, and he tells more about it in The Sunday Times than the great entomologists of the Department of Agriculture or the sociologists of the Bureau of Municipal Research ever knew.

A Unique Musical Organization.

The United States Marine Band, the President's Band, is unique in several ways among musical organizations of its kind in this country. Hundreds hear its concerts at least three times a week, and the nature of its programs has been a subject of much discussion. Leader Santelemani tells Times readers on Sunday just how and why his programs are selected.

Jean Eliot's Society.

Are you interested in society or society people? Or do you merely enjoy reading about them? Whichever is your choice, you will find keen pleasure in reading the Jean Eliot letter in The Sunday Times. You will not only be amused with bright little stories about well-known folks, but you will find real information regarding the social set of the National Capital in this unique social feature.

Club Women Unite Forces.

Did you know that club women of Washington are planning a "get together" campaign for the coming winter? They also will stage here many experiments which will attract nation wide attention. Various activities, including a campaign for uniform bread loaves, betterment of conditions for working girls, and development of social centers, are on the program. These are fully described by Mrs. Ellis Logan in an interview with J. R. Hildebrand in The Sunday Times.

The "Trust-Buster" From Across the Potomac.

One of the three men who framed the Administration's antitrust bill in the House lives in Alexandria, Va., and has "arrived" in the big field of national politics. In The Sunday Times, Theodore Tiller, of the Times political staff, will describe the "trust-busting" activities of Congressman Charles C. Carlin. The character sketch is a refutation of the old claim that a prophet is not without honor save in his own country, for "Our Charlie" took a commanding position in the trust battle.

Have Ten Right Arms.

Three men in Washington have the unique experience of having their right arms multiplied by ten. They do the same thing you do, only ten times as fast. It's the quickest way in the world to dissipate a bank account, for their work is to sign Uncle Sam's checks. Theirs is the task of making ten fountain pens fount where only one founted before. Their pictures and a clever story of how it is done will be one of the features in Sunday's Times.

THE ONLY
Department Representing
THE PUBLICFilms Scene Showing
What War Will Be in 1950

One of the thrills in "The Golden God," a five-reel picture produced by Romaine Fielding, is a picturesque battle in the clouds from aeroplanes. The locale of the play is laid in America in 1950 and is a struggle between capital and labor picturing the culmination of the age-old battle in a world-wide conflict. True to Mr. Fielding's strict adherence to correct detail he has anticipated warfare in the period that the action is supposed to take place, and chartered a fleet of aeroplanes to participate in the battle scenes.

Stop the Waste of
Spendthrift Living

The entire nation is living at too rapid a pace. Self control, discipline, and obedience lie at the root of the national conscience. Spendthrift living must be checked and children must be taught spiritual needs, declares Mrs. Dubois in today's talk.

Many letters from parents are being received by Mrs. Dubois, and in due time answers will be found to them in this column. The first of these answers will be in tomorrow's issue of The Washington Times.

By MRS. FRED T. DUBOIS.

Only recently I heard two of our most noted women discussing the need of self-control in our children. One, the wife of a minister, had always lived in a spiritual atmosphere, and her faith had stood the test of much sorrow and suffering. The other woman, just as noble and cultured, had reached a mature age; her children were all married. They were an honor to her, but she said: "In looking back over the past, if I had it to do over again, I would develop the spiritual side of my children. I would teach them great reverence for the things pertaining to the development of the soul. I realize now that in times of trouble one needs a faith in something. I wonder if trouble comes to my girls how they will meet it."

Commendable as may be the Boy Scout movement and the similar organization, the Camp Fire Girls, much as they promise in teaching self-control, discipline and obedience, much as they promise to bring a revolution in the life of the nation, they can never take the place of the parent. These two movements are training boys and girls in ways of responsibility. MRS. DUBOIS. There can never be too many influences thrown around the youth and such movements are inspirations.

WHAT THEY'RE SHOW-
ING IN WASHINGTON.

TODAY.

"Blue Pete's Escape," Central Park, Ninth, near G street.
"The African Diamond Conspiracy," Crandall's, Ninth and E streets.

"The Viceroy of Wakefield," Olympic Park, Fourteenth and V streets.
"The Creation," the Belasco, Lafayette Square.

TOMORROW.

Mutual Program, Central Park, Ninth, near G street.

Francis X. Bushman in "Night Hawks," Crandall's, Ninth and E streets.

Feature program, Olympic Park, Fourteenth and V streets.
"The Creation," the Belasco, Lafayette Square.

Behind the Screen

The Universal Company feels highly elated in having added Mary Fuller to its list of stars. Washington has a very close interest in anything that Miss Fuller might do or say, as she is a Washington girl and spends as much of her time here as her duties as a screen actress will allow. Her many friends were very much surprised at her deserting the Edison ranks. The fact is that Miss Fuller is really becoming a star on her own account, and that the Universal company will release her pictures for her. The director with whom she was associated in the Edison company, Walter Edwin, and Charles Ogle, who played with her in so many of her well-known pictures, are to be members of her company.

Miss Fuller has had a most varied experience in picture plays. She likes to play the "heart dramas" best, she states. "This may be because I am tender-hearted and avoid in my sympathies," she explained. "Love in all its phases I have been asked to interpret—a sweet bear's tenderness, slatternly affection, mother love, filial love, wifely devotion, capricious passion of a wayward girl, a queen's justice to her people, a wife's self sacrifice for her beau ideal, Philanthropy or love to the world, etc. Instances of these were 'Alexia's Story,' 'The Ways of Life,' 'The Little Wooden Shoe,' 'A Face From the Past,' 'The Minister's Temptation,'

'Elsie, the Forerunner's Daughter,' 'Mary Stuart,' 'Fig,' and the 'First Christmas.' But though the sympathies of a picture usually claims me, I have been cast in thrillers that did thrill me, at least. Some of these instances occurred in the action before the camera, others in the preparation thereof. In the ninth story of the 'What Happened to Mary' series, called 'A Way to the Underworld,' I was abducted by a villainous man—Billy Peart by name—and locked in a room on the seventh floor, from which I was to escape out of a window and down, hand over hand, on a rope made of bedclothes—not a very elegant proceeding. But oh, if you ever have to come down seven stories on a bedclothes rope, take my advice and don't do it! He came up by a villainous uncle, if need be, and the camera was located on a woodshed roof near the apartment house, whose front I was to decorate in so meteoric a fashion. Naturally, being outside scene on a fairly precipitous street, a crowd began to collect at sight of the camera, and when a brilliant array of sheets, red blankets, fringed spreads and flowered comforters, all tied together, emerged from the seventh story window high up and extended its length groundward, pushed by the director's hand preparatory to the scene, the scene was augmented to alarming proportions.

"I have always loved my work, and my aim and ambition in life has been to be the most popular star in the moving picture firmament, and when the opportunity presented itself to join hands with the Universal forces I was enraptured, as this would give me a new and broader field of admirers."

PETER'S ADVENTURES IN
MATRIMONY

A new series of married-life stories by Leona Dalrymple, author of "Diane of the Green Van," the \$10,000 prize novel.

Interesting, readable always, a delight to the young, a treat to the elders, you can't afford to miss a single word of it.

The truth, plain and unvarnished, about the "girl in the case" distinguishes this new series. Readers will follow the fortunes of Peter with growing interest. It is a greater and more interesting series than the Urner stories of "Married Life," or any other of this school.

BEGIN THE SERIES IN
MONDAY'S TIMES

GARLANDED GOWNS LATEST MODE

Chiffon Roses
on Soft Tulle
the Summer Fad

HERE is a new imported gown, presented as a refutation of the charges of improper dressing which are made from time to time against the American woman.

Could anything be more simple and charming? It is one of the trousseau gowns for a young woman whose position in life is such that she can have practically everything or anything in the way of clothes that her fancy dictates. She is invariably notably well dressed. Yet not one of her gowns is any more conspicuous than the one shown.

This gown is developed in pale pink charmeuse of the most supple and exquisite quality. It is of that peculiar shade of pink which holds a hint of cream-gray in its folds.

The tunic and bodice are draped in one piece, the folds being left at the waistline so there is no need of a girdle. The edge of the tunic is left selvedge after the mode of the present making. The underskirt has the effect of draping, which is a matter of shaping rather than of actual tucking-up in any given place, and has the clinging lines at the hem.

The tunic slopes gradually and with a most graceful line from the front to back, reaching long enough at the sides, so as not to mar the line over the hips.

The bodice is sleeveless and is draped across the bust and over the shoulders with loose folds of tulle. While the draping of the bodice is close enough at the waist to outline the figure it is left in slightly full folds over the bust and is adorned with pink chiffon roses with silver hearts set at regular intervals. Nothing could be simpler and nothing more becoming to a woman of almost any age or type.

It is perfectly in style, yet there is nothing to criticize in its lines.

In speaking of the charges made against the American woman's dress, an American modiste who goes abroad twice a year to buy French models says: "It is the fault of the buyers more often than the fault of the makers, and still more the fault of the wearer when gowns are such that the words 'immodest' and 'indecent' can justly be applied to them."



Useful Hints for the Housewife

By Ann Marie Lloyd

Did you ever try to trace the genealogy of foods? It will result in illuminating data, and make the preparation of the daily meals far more interesting. I am strongly in favor of everything which lightens the humdrum part of housekeeping, and makes it more interesting.

Gradually I am becoming convinced it is the fault of ourselves, if we allow such very important work as caring for the comfort and well being of the family to become monotonous or stupid. Searching out the ancestry of foods is one way to keep up interest. There is a romantic side to some of the simplest food stuffs which is all unknown to the vast majority of those who prepare them and the others who eat them.

For example, I suppose whenever you pare potatoes, if you think about them at all, the Emerald Isle comes into your mind. As a matter of fact, potatoes are natives of South America. They came from there to North America. The Spaniards took them to Europe. Sir John Hawkins, in 1492, took them to Ireland. Sir Walter Raleigh is credited with having introduced them to England.

In 1633, the royal society of London recommended extensive cultivation of the potato in Ireland to safeguard against famine. It did not become popular in England until the middle of the eighteenth century but was regarded as a fit food for swine and cattle. A most amusing fact is that it was brought to New England from its native Peru by the way of Ireland, and did not reach that part of the country until some time in the eighteenth century. It is first cousin to tobacco and belladonna, and is closely related to the egg plant, tomato and capsicum.

Onions came from Egypt and Asia. There is no doubt but Cleopatra ate onions. They were cultivated and esteemed as a table delicacy when that fascinating lady was in her prime. Perhaps she owed some of her health and beauty to the habitual use of onions in her diet, for they have always been valued for their medicinal qualities.

The cabbage came from France. It was early esteemed a delicacy in Brussels, and Brussels sprouts evolved from it.

A very convenient article to have in a house is a smooth, strong stick, about forty inches long, with a deep notch in one end. With this, pictures may be lifted by the wires from their hooks, cleaned, and replaced, thus saving the climbing up and down on a step ladder.

Before using a new saucepan fill it with water with a lump of soda and some potato peelings, and let it boil for some hours. Then wash out thoroughly, and all danger from poisoning from the tinned lining will be gone.

Here is a delicious novelty to serve with afternoon tea: Take a small crisp and slightly salted cracker and heap on it in a little mound a mixture of the stiffly beaten froth of eggs, whites only, to which has been added pulverized sugar and minced orange peel and finely chopped peanuts. Then place in a hot oven and brown as you would meringue. (Copyright, 1914, Newspaper Feature Service.)

MOVING PICTURES MOVING PICTURES

10 C. CRANDALL'S 10 C.

SUN. FRANCIS X. BUSHMAN In "NIGHT HAWKS," Thrilling Essayay Drama.

MON. "The Good-For-Nothing" Featuring G. M. ANDERSON Positively the Most Elaborate Comedy-Drama Ever Produced.

A Modern 4-part Drama TUES. "King of the Beggars" Showing the Ragged Edge of Society.

WED. "Escaped From Siberia" Depicting the Horrors of Russian Tyranny.

THUR. GEORGE KLEINE Offers THE BANKER'S WIFE A Powerful Melodrama Photo

FRI. "When London Burned" From Harrison Ainsworth's Novel Presenting Conditions in England in the 16th Century.

SAT. "THE BIRD OF PREY" Presenting a Thrilling Pursuit and Sensational Capture of a Desperate Thief.

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MOVING PICTURES

OLYMPIC PARK

14th and V Sts. N. W.

TONIGHT

Blinkhorn Presents

"The Vicar of Wakefield"

From the Famous Novel

Hepworth Feature in Four Parts

Orchestra Music

Special Concert, 7:30 to 8 P. M.

Central Park

Ninth St., Above G N. W.

TONIGHT

Blue Pete's Escape

Reliance 2 Part Feature with

WALTER LONG

Fatty and Mable

Keystone Comedy

COSMOS

VAUDEVILLE AND PICTURES

Program Changed Monday and

Thursday.

Continuous Show. 10c. 15c. 25c.